



## THE HISTORY OF THE DEVELOPMENT OF INSTRUMENTAL FRENCH HORN PERFORMANCE

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### ABSTRACT

*This article reveals the history of the formation, stages of development and significance of the French horn instrument in a symphony orchestra. The musical compositions created for the French horn instrument are analyzed. A theoretical comprehensive study of French horn performance in the world is being conducted, and the appendix contains the names of famous works created for the French horn.*

Instrumental performance of the French horn occupies a large place in world symphonic music. The French horn instrument stands out as a kind of instrument in the composition of a symphony orchestra by the variety of performance, the uniqueness of the timbre of the voice and musical aesthetics.

The tool was first invented in England around 1650 and was originally used as a hunting tool. The name of the French horn instrument was interpreted differently by different peoples. For example, the French called it a "German horn", the Germans called it a "hunting horn", and the British called it a "French horn".

In the declaration adopted by the International Horn Society in 1960, it was agreed that this instrument would be called "Horn" throughout the world. The French horn is considered an orchestral instrument that is difficult to play.

The timbre of the voice of the horn wind group is recognized as the most powerful instrument and was used in ancient times when playing hunting calls, the beginning of religious rites, military campaigns, while musical melodies embodying solemnity, heroism and courage in orchestral performance were performed through the French horn.

If we rely on ancient legends, then in fact the origin of wind instruments also goes back to the creation of the "storm", that is, the French horn. For example, in the Greek epics there are mentions of angels visiting Jericho playing a high tempest (in the form of a king-beast), which is an early appearance of the French horn, an instrument "shofar" made from the king-beast in ancient Israel and used for "preaching" purposes.

Hence the name of the French horn instrument, that is, the creation of an "Ancient wind instrument", and through the sound emanating from it, the first emotional connections between a person and music arose.



The French horn is considered similar in structure to the cornet and saxophone. Unlike the trumpet and trombone, the conical head (pipe) expands. The French horn, like other wind instruments, has piston valves, but modern French horns used round valves. French horns with piston valves are still used in orchestral performance. As we have already noted above, the French horn was originally made of various beast kings, but later it began to be made of metals. Today's French horn form consists of metallic copper. Basically it is called a brass wind instrument.

As a result, the trends in the development of instrumental French horn playing have increased, and with it the evolution of the French horn.

In the world today, an important issue is the further development of practical experience in the field of French horn performance, the enrichment of scientific and methodological potential for the formation of instrumental repertoire and future French horn performers. To bring this process to a more effective and professional creative and practical level, a deeper analysis of the theory and practice of French horn performance, the establishment of trends in the development of the instrument, the identification of technical and musical expressive possibilities in French horn performance are relevant.

The emergence of instrumental French horn playing is considered a high creative process in world music. In the formation and development of instrumental French horn performance, the Vienna Classical School and the art of Russian symphonic music initially lead. Great composers of the world Y.Haydn, V.A.Mozart, V.Bellini, J.F.Halle, L.F.Dopra, R.Strauss, A.F.Gedike, R.Glier, K.M.Weber, C. Saint-Saens created special works for French horn, L.V.Beethoven, P.I.Tchaikovsky, A.P.Borodin, A.Bruckner, R.Strauss, D. P.I.Tchaikovsky they wrote large and complex French horn solos in their symphonies with an emphasis on improving and demonstrating the technical and performing capabilities of the French horn in orchestral performance.

In the CIS countries, such musicologists as S. Levin, L.D. Belenov, V.V. Berezin, V.M. Buyanovsky, A.I. Usov, Yu.T. Gritsenko, A.V. Furuikin perform in their scientific research horn canvas illuminated theoretical and practical features, as well as the formation of schools of horn craft performance, issues of improving the horn environment.

In foreign countries A. Kling, O. Frans, V. Rezer, F. Duvernois, A. Gampel, F. Farkas, K. Yanetsko, B. Taquella. Such performers and teachers as Furlich noted the stages of development of the horn performance, problems development of performing techniques and improvement of performing skills, J. Shtih, R. Morley-Pege, J. Amphry, M. Garsen-Maru, R. Grigori, D. Smeters, In scientific research of such musicians as K. Vogram, J. Bausher, investigated the place of the horn bell in the orchestra, the evolution of the horn, the interpretation of the horn bell.

The horn occupies a special place in the performance of the symphony orchestra. The great Russian composer P. I. Tchaikovsky described "Valtorna - an orchestral mirror". In the composer's symphonies, the horn rose to the level of the leading bell. In the first and second sections of the 5th Symphony, he will lead a ballet orchestra. And in the 5th symphony of D. Shastokovich, the opportunity was shown to perform well long notes, broad-band horn melodies.



As the French horn developed, this instrument attracted the attention of famous composers. As a result, the world-famous French horn centuries were created. These works are notable not only for being well-known works, but also for revealing the variety and melodiousness of musical harmonies in the sound of the French horn, the complex technical and expressive capabilities of the instrument.

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